

alienum puto. I cannot endure narrow and arrogant nationalism, nor stupid hatred between peoples each of which has its greatness and its weaknesses and is necessary to the others for human progress. I consider that in defending such a cause I am defending that of France—of greater France—and if this attitude brings me injury and hostility I regret it but I shall not change my attitude in the least. I know that I am doing my duty, and that it will be recognized later when the fanatical delirium which now vexes European brains shall have passed away.”

THE ART OF JAPANESE BUDDHISM.

BY THE EDITOR.

M. ANESAKI, one of the greatest authorities on the science of comparative religion, professor at the Imperial University of Tokyo, and author of many books in his specialty, spent two years in this country where he was engaged as professor of Japanese literature and life at Harvard University. He delivered four lectures at the Museum of Fine Arts, at Boston, and these embellished by a number of fine illustrations have been published in book form in a stately and beautiful volume under the title *Buddhist Art in its Relation to Buddhist Ideals, with Special Reference to Buddhism in Japan*.¹

Here is a religious man of a non-Christian faith, a scholar of international repute, who dedicates his work to a Roman Catholic saint, “the pious and beautiful soul of Saint Francis of Assisi,” and throughout the book we feel a thrill of religious faith aglow with universal devotion and recognition of other faiths, and endowed with a feeling of the kinship that ought to obtain among all of them.

In this universality of spirit we notice, however, that the roots of the author’s sources reach deeply into his own soul and are characteristically peculiar to himself. He is not only a Buddhist, he is a Japanese, and it seems that whatever meets our eye in this volume is Japanese Buddhism and the factors which have developed Japanese art. Under this perspective we see Hindu and Chinese art included.

Nor is the book limited to religious topics. We find also contributions to secular art, and among them the humor of the human

¹ Boston: Houghton Mifflin Co., Price \$6.00.

oozes out, for instance, in the painting of the three laughers (Plate XXXVIII), which represents a recluse visited by two of his friends. For thirty years the recluse had kept his vow not to cross the bridge which secluded his hermitage from the rest of the world, but during a visit from two old comrades when he started out with them to see them off, all three became so absorbed in their merry talk that he too had crossed the bridge before he noticed it. When they dis-



THE THREE LAUGHERS. Plate XXXVIII.

covered what had happened all broke out into a merry laugh. It seems as if the purpose of the painting by Soga Shohaku (1730-83) is almost irreligious, for it ridicules the narrowness of religious vows, selecting one, to be sure, which may justly be considered irrelevant, but nevertheless exhibiting a triumph of the human over the narrowly religious, and the merry laugh proves that the trespass is not taken seriously.

The frontispiece of our volume is a triptych similar to the

Christian triptychs in Christian cathedrals though Buddhist in style and conception. It represents the "Amita Triad," the Buddhist trinity, and is a reproduction of a Japanese painting ascribed to Eshin Sozu Genshin (942-1017). The inscriptions in the two upper corners of the painting express the devotion of the artist to the Buddha.

In the preface Professor Anesaki declares that he did not attempt a history of Buddhist art in all its phases, but wished rather to elucidate it in its developed form, and so in the first chapter he treats of the connection between Buddhist art and Buddhist ideals. He wishes to introduce his audience to the spirit of Buddhist devotion which has found expression in these various details and representations of religious contemplation.

Here Western readers will probably expect more than is offered, for the inspiration of Buddhist piety is not plainly exhibited, and Professor Anesaki does not feel the need of elucidating to the average Western mind the religious devotion of Buddhists to ideas which leave the heart of a Christian untouched.

The text is illustrated by forty-seven plates, representing among other subjects a Buddhist memorial stela, the top of a gateway to the great stupa at Sanchi, India, and some Gandhara sculptures executed by the Greek invaders of India who had turned Buddhist and who had become the founders of a definite style in Buddhist art. We also find several Kwannons, the merciful All-mother of Asiatic Buddhism; a beautiful statue of Brahma, the king of the heavenly hosts, photographed from a Japanese lacquer sculpture; nor is Fudo missing, the deity representing will power to the Japanese people.

There is also a diagram of the Red Order (*Shuji Mandala*) which represents the different divinities that exercise their power in the various branches of the dispensation in the shape of Sanskrit letters. Further the six-armed deity Aizen-Myowo (in Sanskrit, *Raga*) representing the passions—a deity recognized as powerful but by no means worshiped as pure or unmixed in his qualities—has also been admitted into the cycle of this collection. The trinity of the Buddhist faith representing Buddha himself in the center, and his two main disciples—Fugen on an elephant at his right and Monju on a tiger at his left—is seen here pictured in the orthodox fashion. It portrays the contrast of the Buddhist doctrine in its all-embracing love and all-pervading comprehension, in its particularity and its universality.

Plate XXVIII represents the syncretism of the Japanese



DABBO THE MALLIAN. Plate XXXVII.

national religions, Shinto and Buddhism. The Shinto deities were transfigured into Buddha incarnations, and the two religions developed side by side. Here in this plate of the Kasuga temple we see five figures: in the center Shaka (i. e., Buddha); Yakushi, the Lord of medicine, above on the right; Jizo, above on the left; Monju, with sword and scripture below on the left; an eleven-headed Kwannon with a flask in her left hand below on the right.

The same belief in the universality of a local deity in the Kasuga hills is found in a hymn of the eleventh century which praises the deity of the country and assures the worshipers that he will look down upon his people in mercy and endow them with prosperity.

A peculiar though typically Buddhist conception is represented in Plate XXXVII where a story is illustrated which is told of the Buddhist saint, Darbha Malli-Putra in Udana VIII, 9. As translated by Albert J. Edmunds in *The Open Court* for February, 1900, and but slightly altered in his *Buddhist and Christian Gospels* (Philadelphia, 1909, Vol. II, pages 174-175) it reads as follows:

"At one season the Blessed One was staying in the bamboo grove beside the squirrels' feeding-ground, at Râjagaha. And the venerable Dabbo the Mallian approached the Blessed One, saluted him and sat on one side, and so sitting, said to him: 'O Auspicious One, my time is at hand to enter Nirvâna.' [The Buddha answered:] 'Whatever you think fit, O Dabbo.' Then the venerable Dabbo the Mallian rose from his seat, saluted the Blessed One, and keeping him on his right hand, went up into the sky and sat in the posture of meditation in the ether, in the empyrean. Intensely meditating on the nature of flame he ascended and passed into Nirvâna.

"And when the venerable Dabbo the Mallian had thus gone up, meditated and ascended, there remained neither ashes nor soot of his body when passed away, consumed and burnt. Even as, when ghee or oil is consumed and burnt, neither ashes nor soot remains, so was it with the body of the venerable Dabbo the Mallian. And forthwith the Blessed One, having understood the fact, gave vent on that occasion to the following Udana:

"The body dissolved, perception ceased, all sensations were utterly consumed;

"The constituents of existence were stilled, consciousness and sense departed.'"

This story does not perhaps correspond so much to the resur-

rection of Christ in the domain of Christian traditions as to Elijah's ascent to heaven.

We also find typically Chinese pictures. We refer to what Professor Anesaki calls a travesty of Han-Shan and Shih Ti. Since the representation of two Chinese poets as women seemed puzzling we sought an explanation and obtained the following facts from Mr. Suh Hu, a young Chinese scholar temporarily employed at Columbia University in New York City:

"According to the 'Lives of Great Buddhists', these two poets sought concealment in the kitchen of a Buddhist temple, where it was their duty to watch the fire in the stove. Another monk of high attainment disclosed their identity to the prefect of Tai Chow, who soon came to worship them in the kitchen. This discovery made their stay in the temple impossible, so they left, and according to popular lore they disappeared into the crevices of the rocks.

"That they have ever been represented as women is quite unknown to me. I have seen pictures of them, and always they are represented as beggars with all the madness and eccentricities which the 'Lives of Great Buddhists' attributes to them."

Professor Anesaki's book is a valuable contribution to the history of Buddhist art, and the publishers have done their best to bring out the pictures in a dignified and artistic form. We may add that the binding is as simple and serviceable as circumstances demand.

RACIAL CHARACTERISTICS.

WITH REFERENCE TO O. C. BACKOF'S "PSYCHOLOGY OF GERMAN ACTION."

BY THE EDITOR.

MR. Otto C. Backof's contention in his article, "The Psychology of German Action" in the December issue, may be summed up in the statement that the Germans are inclined to a group form of action. This means that men are not merely individuals but are inclined to group themselves together in order to carry out a common purpose by a coalition which naturally will make them more efficient than if they acted as isolated units. This is true, and I will not contradict it; but I wish to emphasize that this tendency is not exclusively German but Germanic, by which I mean that it is strongly manifested in all German peoples, especially the English,